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Journal of Numismatic

..... *Fine*  *Arts*



A POPULAR DENARIUS OF THE ROMAN REPUBLIC

A small hoard of only thirty-five denarii, all of the same type, was recently found in northern Italy. The coin is an issue of the period 119-91 B.C. and the moneyer was M. Fourius Philus. Reference: Sydenham 529.

Obv. M. FOVR I L.F., head of Janus, laureate
Rev. ROMA, Roma standing left holding sceptre and placing wreath on a trophy of armor, shields and Gaulish trumpets; above, a star; in exergue, monogram



The illustration shows the coins in four states of conservation, from left to right:

Fine.....35.00
VF.....70.00

EF.....125.00
A few wide flan, nearly FDC specimens..... 150.00

A HOARD OF CISTOPHORIC TETRADRACHMS

The most frequently used silver denomination in the first century was the tetradrachm struck on the cistophoric standard. This coin ranged about five grams less in weight than the earlier Attic standard tetradrachm. Most of the coins of this standard were struck in the major cities of Asia Minor, Pergamum and Ephesus being among the largest producers of these famous coins. The obverse bore the strange box called a *cista*, a sacred chest used in Bacchic rites, which gave the cistophoric tetradrachm its name. The reverse type was two coiled serpents with a bow case between them and the monograms of the issuing cities and magistrates placed in the field behind the serpents.



When the Romans occupied Asia the names of the Roman proconsuls appeared on the coins, and under the Second Triumvirate Mark Antony simply took up the weight standard and had his portrait on the obverse with Latin titles and the image of his wife Octavia either conjoined with his own or by herself, somewhat smaller on the reverse. Some vestiges of the earlier serpent motifs remained, but by the time of the Empire the types had changed completely from those of the earlier coinage and only the cistophoric standard survived.

Average specimens from either Ephesus or Pergamum.....35.00
Above average specimens from either Ephesus or Pergamum.....55.00
Mark Antony issues in average condition..... 100.00
Mark Antony issues in above average condition..... 150.00

EDITORIAL

Due to the continued burgeoning of our trade in ancient coins we have been unable to finish the catalogue of antiquities announced in our last journal. Rather than postpone it further we have elected to publish it by installments in several issues of *JNFA*. The present issue includes antiquities from the ancient Near East, including Mesopotamia, Syria, Anatolia and ancient Iran. Our apologies to those of you who were counting on the appearance of the complete catalogue before Christmas and were disappointed. Now you have a chance to repair the imbalance between coins and other forms of ancient art: your response to these offerings can begin to restore parity.

Our feature article in this issue of *JNFA* deals with Parthian numismatics and is excerpted from Richard A. Olson's forthcoming monograph, *Catalogue of the Maurice Quam Collection of Parthian Coins*. It offers striking arguments in favor of new attributions for some of the cruxes of this series and argues in support of some of Sellwood's reattributions. To complement this article we offer a run of Parthian coins and, pursuing the theme, two of our current hoards feature Parthian or related material.

Many readers will be pleased to see a full page of books for sale, both in and out of print. And we are especially proud to announce the republication of the works of the pioneer Egyptologist Sir W. M. Flinders Petrie. The series, which runs to eleven titles, comprises Petrie's excavation reports and his collections of Egyptian artifacts, including the *Amulets* book which came out last year.

The cover piece is a miniature Sasanian royal portrait bust in lapis lazuli, tentatively identified as Varhran V (420-438 A.D.). The style and workmanship are of the highest quality. Pictured here actual size. Price on request.

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THE MAURICE QUAM COLLECTION OF PARTHIAN COINS

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THE MAURICE QUAM COLLECTION OF PARTHIAN COINS

by Richard A. Olson

The following article is the introduction to Dr. Olson's Catalogue of the Maurice Quam Collection of Parthian Coins, soon to be published in monograph form. Numbers cited in the text are his catalogue numbers. Readers interested in acquiring the complete catalogue, including plates and Dr. Olson's extensive Parthian bibliography, please contact Joel L. Malter & Co., Inc.

The coinage of ancient Parthia has long been of interest to collector and historian alike. Maurice Quam is essentially a collector, and he assembled this group of 230 Parthian coins while living in Iran. His fine collection also includes issues of the Achaemenid Persians, Alexander the Great, the Seleucids and Sasanians. The Arsacid coinage interests the historian primarily because it constitutes the largest mass of primary source data we have concerning the Parthian monarchy and its culture; in many instances the coins represent our *only* source of information about this often elusive civilization.

The Quam collection does not contain any examples of the now famous 1968 hoard coins, but there are three drachms of the pre-Mithradatic period (1-3), tentatively assigned here to Arsaces II, Priapatius and Phraates I. The "tentative" will persist until further evidence appears. However, the 1968 hoard, assigned by Joel Malter c. 235 B.C., shows that Petrowicz especially was correct in dating the coinage as early as the reign of Arsaces I: he had one example of the hoard coins in his catalogue with the letter "A" in the reverse field (the most common variety). Petrowicz conjectured that the "A" symbolizes the city of Asaak, and it seems logical to assume even further that this early issue, depicting a diademed Arsaces seated on a throne, commemorates his coronation. Isidore of Charax states that "Arsaces" was crowned at Asaak, where the eternal fire burned. The year was probably 247 B.C., the initial year of the Arsacid era.

On all of the pre-Mithradatic drachms the obverse portrait is that of Arsaces I, wearing the pointed *bāshliq* of the steppe nomads. On our drachms 1-3 the reverse image of the enthroned Arsaces has been replaced with Arsaces on the omphalos, in the guise of the

Seleucid Apollo. Beginning with the Class 2 coins of Mithradates II (20) a throne reappears, apparently the "golden throne" of the Arsacids.

The earliest drachms of Mithradates I (4-8), the king who transformed the emerging Parthian monarchy into an "empire," were probably minted at Hecatompylus, considering the size of his realm at the time. His early drachms, like the drachms of Phraates II (11-13) and Artabanus I (14-16), are almost Oriental in appearance. E. T. Newell referred to their portraiture and style as "Perso-Parthian." The Class 2 drachm (9) and accompanying bronze (10) were no doubt struck at Ecbatana, which became the Arsacid summer capital. On these coins Mithradates is seen facing right; in the first century of Parthian numismatic history the position of the obverse portrait was frequently changed, with the left profile eventually becoming standard, in contrast to the Seleucid custom. The presence of the elephant as a reverse type on no. 10 is illustrative of the imitative nature of the early Arsacid coinage; Alexander Bala struck a similar type at Ecbatana just prior to its fall to Mithradates, and although the Parthians were horsemen *par excellence*, they did not use the elephant as a war animal. The Parthian coinage in this period is most interesting and reveals a wide variety of influences, indicative of the eclectic nature of early Parthian culture. The coins of Artabanus I and Mithradates II display specific allusions to the supposed Achaemenid origin of the Arsacid dynasty: Artabanus is portrayed wearing the *kandys*, the elaborately embroidered ceremonial robe of the Achaemenid monarchs, and drachms 22-27 of Mithradates bear, in Greek, the Persian title *Shahanshāh*, "King of Kings." This claim of blood-relationship to the Achaemenids would later be used as a

propaganda device in an effort to secure internal peace and loyalty.

About the middle of his reign Mithradates II had himself portrayed on his coins wearing a tall, impressive crown, adorned with pearls or other gems (28-32). The Arsacid crown, variously depicted on the later coins, became a symbol of royal authority and power widely imitated by Arsacid vassals. The crown of Mithradates II was in fact copied by Ardashir I, founder of the Sasanian empire, who successfully led the revolution which overthrew the Arsacids in the third century A.D.

Gotarzes I, rebellious successor of Mithradates, had to cede the title "King of Kings" to Tigranes of Armenia, a former ally of Mithradates; the title did not reappear on the Arsacid coinage until the reign of Orodes II (note no. 62), having been replaced in the interim by "Great King." Drachm no. 39 of Gotarzes has in addition to the usual legends ΚΑΤΑ ΣΤΡΑΤΕΙΑ, "on campaign," and other drachms of similar fabric suggest that this issue was minted on an eastern campaign. These militarily oriented drachms aid in assigning this coinage to Gotarzes, who was known as "Satrap of Satraps" under king Mithradates II.

David Sellwood has been followed in attributing drachms 40-44 to Orodes I, because of the definite numismatic continuity between the coins here assigned to Gotarzes and his successor. Sellwood's drachm arrangement has also been accepted in giving nos. 45-49 to the aged Sinatruces. Wroth included this issue with his coins of Phraates III, but, as Sellwood has noted, the similarity in portraiture merely relates father to son. Also, these drachms lack reverse monograms, a regular addition commencing with the regnal coins of Phraates, and the stags on the crown allude to the Sacaraucae tribesmen from whom Sinatruces rose to power. An eastern place of origin is suggested by the consistent misspelling of the epithet ΘΕΟΠΑΤΟΡΟΣ ("of divine descent").

The earliest drachms of Phraates III (50-52) apparently were struck while he was a sub-king in Elymais, as the crown and anchor suggest. The anchor frequently appeared as a symbol on coins of local Elymaian rulers, who also imitated the royal Arsacid crowns. Nos. 50-52 were struck from the same obverse die, but with three varying reverses; one row of

gems on the crown of no. 52 is partially missing, due to a fill-in on the die, making it the most recent of the three.

Since the Class 2 drachms (53-55) are among the more controversial in the entire Parthian series, an explanation of my attribution is mandatory. These drachms depict a king *full face*, bareheaded except for the diadem, with a mustache and beard and wearing the ceremonial embroidered robe; among the legends is ΘΕΟΠΑΤΟΡΟΣ. Wroth, and more recently Sellwood, assigned these coins to an "Unknown King," tentatively identified by Sellwood as a Darius of Media Atropatene, who, he conjectures, struck coins early in the reign of Phraates III. All of the coins given by Wroth and Sellwood to an "Unknown King" actually constitute two distinct classes: 1) the facing bust drachms here in question and similar bronzes; and 2) tetradrachms, drachms and bronzes depicting a king in profile, being crowned by Nike on the bronze pieces, and with ΦΙΛΟΠΑΤΟΡΟΣ ("devoted son") replacing ΘΕΟΠΑΤΟΡΟΣ in the legends. McDowell, Newell and others, in an effort to solve Wroth's dilemma, gave all of these coins to Mithradates III, classifying them as first and second issues of that king, just as Sellwood refers to them as two different mintings of Darius (?). However, another possibility exists: that two different kings are represented, and that the second profile issue constitutes the initial coinage of Orodes II. This attribution rests on the basis of style as well as on the appearance of the Nike type and other features associated with the coinage of Orodes. I have accepted this latter suggestion, following Le Rider and the *SNG* catalogue (note no. 61 in Quam).

To return then to the facing bust drachms, in his 1965 article in the *Numismatic Chronicle*, Sellwood amply demonstrated that these coins are not necessarily later than the bareheaded, profile class of Phraates III (nos. 56-57 in Quam). In fact, Sellwood provided sound evidence that these coins are contemporary with or slightly earlier than the profile series. In the second issue of *JNFA* Joel Malter published an important hoard of 47 Parthian drachms, of the full face and profile varieties. This hoard corroborates Sellwood's conclusion about the chronology of the coins and carries it one step further: that not only are the facing bust coins

contemporary with or even earlier than the profile issues, they *are* the early regnal coins of Phraates himself.

The facing bust style is unusual but not unique in Parthian numismatic history; Greek deities were portrayed in this manner earlier, of course, and the excavations at Susa have revealed that Kamnaskires was so depicted at that mint from c. 147-139 B.C., just prior to the Parthian takeover. Le Rider assigned other full face bronzes from Susa with the legend ΒΑΣΙΛΕΩΣ ΑΡΣΑΚΟΥ to Mithradates I of Parthia. The facing bust technique appeared three more times after Phraates III as well.

Sellwood based his early date for the coins of Wroth's "Unknown King" largely on the monogram evidence. Prior to the publication of the 1971 Malter hoard most of the reverse monograms on the full face drachms seemed to be experimental, asymmetrical forms of later, standard monograms: e.g., \mathfrak{N} appeared to be a precursor of \mathfrak{NI} , found on later Parthian drachms, just as \mathfrak{P} suggested a prototype for the familiar \mathfrak{EP} of Phraates' profile drachms. However, the recent Malter hoard contains two facing bust drachms with the monogram \mathfrak{NI} , two with \mathfrak{P} , one with \mathfrak{EP} and one with \mathfrak{N} ; this does not affect Sellwood's placement of these coins, but it does deny that the full face drachms bore only early, experimental forms. In examining drachm no. 1 in the Malter hoard one also questions

believe that it reappeared a half century later as an "experimental" form. To my knowledge the most common monogram, \mathfrak{A} , has not yet been seen on a Class 2 drachm, although several variants, including \mathfrak{A} , have. Alpha and variations of alpha were also inscribed on obverses of Phraates II's drachms.

The full face and profile drachms share other similar features besides the monograms; both depict a king bareheaded except for the diadem, with the same hair style, arranged in four to five rows, and the same mustache and pointed beard. The beard on the profile class appears longer, but it would seem that the engravers performed that execution deliberately, so that the necklace would distinctly show, as it does on both classes. The necklace in fact provides a clue in arranging the two classes in a sequential manner, coupled with the variant appearances of the monogram forms. Prior to the publication of the 1971 Malter hoard all of the facing bust drachms I had seen displayed the identical necklace, with a jewel in front, whereas the bareheaded, profile drachms all had a spiral necklace. While cataloguing the Quam collection I noticed a profile drachm with a necklace of the full face type and the letters $\mathfrak{B}\Pi\Sigma$ in the usual monogram location (no. 56). The only published example of this drachm was found in Le Rider's monumental volume of the coins from Susa, although that was not the mint of issue. The appearance of the Malter hoard revealed two more of these drachms (*JNFA*, Vol. 1, 2, p. 25, nos. 43-44), bringing to four the number apparently now published. The letters $\mathfrak{B}\Pi\Sigma$ must be a controller's mark, because if they represented a date these coins would belong to the reign of Phraates IV. There is a drachm of the last, crowned class of Phraates III in the British Museum with the letters $\mathfrak{r}\Pi\Sigma$ on the reverse (*BMC* p. 49, 32). It would be interesting to know of a Phraatacid drachm bearing the letters $\mathfrak{A}\Pi\Sigma$.



Fig. 1 Comparison of portraiture of Phraates III

the alleged \mathfrak{N} said to have been seen on a facing bust drachm earlier; no. 1 gives the identical appearance, but only because the letters are engraved in such close proximity: \mathfrak{N} Is it \mathfrak{N} or \mathfrak{NI} ? The monogram \mathfrak{NI} appeared on obverses of the Parthian silver as early as the reign of Phraates II; there is no reason to

On facing bust drachm no. 9 in the Malter hoard the standard monogram \mathfrak{EP} is seen, together with the *spiral* necklace previously associated with the bareheaded, profile drachmas of Phraates III. Nos. 38-40 in the hoard (profile) have the spiral necklace and the variant monogram \mathfrak{P} ; the identical variant appears on a full face drachm with the jewelled necklace (*BMC* p. 56, 7). Facing

bust drachm no. 7 in the Malter hoard displays the jewelled necklace with the monogram Ϡ (the hook on the rho appears as a single pellet), which given a quarter turn to the right is the same variation. This evidence illustrates a gradual evolution of style and form experimentation which culminated in an overlap in the issuance of the facing bust and profile (Class 3) drachms (see appendix chart).

Concerning the identity of the mint cities represented by the Class 2 and 3 monograms, N1 , the oldest, suggests Nisa; this particular monogram appears only on Class 2, a class characterized by a rather crude style, evidence which indicates that these were the earliest facing bust drachms. If that is true, it takes but a glance at the map to see the remote, easterly location of Nisa, far from Media and even farther from Media Atropatene. The mark MI , seen on both classes, combines the letters mu, iota and theta, an abbreviation of the name "Mithradates," perhaps making it an officina mark, as Wroth suggested. The letters MI appeared earlier on bronzes of Mithradates II. Sellwood has suggested that the monograms ΣP and P might denote the respective mint marks of the twin cities of Rhagae and Arsacia. I agree with the basic assumption but would reverse the assignments: P is a combination of rho and gamma, the two consonants in Rhagae, and ΣP combines rho and sigma, the first two consonants in Arsacia. The monogram A , with its numerous variants, is generally regarded as the identifying mark of Ecbatana, after "Agamatana," the Hellenized Persian name. In sum, the stylistic evidence and monogram formations demonstrate that the Class 2 and 3 drachms were being struck concurrently at least in the Arsacia (?) mint, if not elsewhere as well. If my monogram identities should be correct, an "Unknown King" would virtually have had to have swept the far reaches of the Arsacid realm, followed in close pursuit by Phraates, seizing one mint after another. The literary evidence is vague at best; in light of the Malter hoard, it seems more reasonable to assume that Phraates was represented in the mints from the very advent of his reign, and that *he* is the king on the facing bust drachms (see appendix chart). These drachms bear the legend ΘΕΟΠΑΤΟΡΟΣ , also found on the drachms of Sinatruces, and it would be natural for Phraates to assume that epithet

from his father for his early regnal coinage. The tetradrachms of Phraates III and the literary evidence inform us that he himself was known as *Theos*, "the divine."

The coinage that follows the Class 4, "crowned" issue of Phraates III (58) in chronological sequence is the silver here given to Mithradates III (59-60). As Sellwood has noted, the unusual appearance of the monogram P above the archer's bow occurs only on our Class 4 drachms of Phraates III and certain drachms of the type which must be attributed to his successor, Mithradates III, because of the definite continuity between the two.

After securing the "golden throne" for himself Orodes II issued an extensive coinage, the earliest issue appearing to be the tetradrachms, drachms and bronzes depicting the king in profile and assigned by Wroth and Sellwood to an "Unknown King." This type is represented in the Quam collection by drachm no. 61; the presence of the epithet ΦΙΛΟΠΑΤΟΡΟΣ in the legends hints at Orodes' attempt to fix the entire blame for the murder of Phraates on his brother. The bronzes of this class show Orodes being crowned by Nike, an allusion to his victory over Mithradates; this innovative Victory type later appeared on bronzes of the Roman emperor Augustus, who had more than a casual knowledge of the Parthian empire!

The Class 2 drachms of Orodes (62) and accompanying bronze (63) are most distinguished for their resumption of the title "King of Kings." Tigranes of Armenia was dead, and the Arsacid empire was once more united under a strong monarch, called "Founder" on a series of undated tetradrachms. Once resumed, the title "King of Kings" continued to the end on the Parthian coinage, although toward the last its presence was perhaps more ironical than factual.

Orodes' Class 3 drachms (64-67) display an increasing stylization in portraiture and add a variety of obverse adjunct symbols; here we see a crescent and star, reminding us that the Arsacid kings were called "Brothers of the Sun and Moon." Religion under the Parthians was syncretistic, due to the tolerance (and frequent indifference) of the ruling dynasty in such matters. This cultural syncretism was especially characteristic of the western states, where the sun god was variously worshipped

as Helios, Shamash and Mithra. Four Arsacid kings bore the name *Mithradates*, "Gift of Mithra."

The final drachms issued by Orodes (68-69) depict a small protrusion on the king's left temple. Wroth called it a "wart," and more recently it has been medically interpreted as an hereditary tumor, since it appears on the coin portraits of later Arsacids as well. However, considering the stellar and lunar symbols which appear on Orodes' later coinage, I prefer Petrowicz's suggestion that the protrusion represents the symbolical star emblem also seen on statues of Buddha and Siva. It is doubtful that a physical defect would be placed on so stylized a coinage. Since drachmas 68-69 are not Elymaïad in origin, the anchor on the reverse is probably an imitation of the familiar Seleucid one, alluding to the Arsacid claim of a share in the Seleucid succession.

One series of drachms and a bronze issue constitute what has generally been regarded as the coinage of Orodes' favorite son, Pacorus I, who died fighting the Romans. Bronze no. 70 depicts the youthful Pacorus crowned by Nike, a numismatic celebration of his military successes in the West; the reverse type is of a fortified city gateway, a type also seen on bronze no. 63 of Orodes.

The drachms of Phraates IV (71-76) are virtual carbon-copies of the later issues of Orodes (except for the barbarized no. 76), but the drachms of his sons Phraataces and Vonones are dramatically unique. Phraataces, who wed his mother Musa, a former Italian slave, and Vonones, who was educated in Rome, shocked the Parthian nobles with their non-conformist acts. The early coinage of Phraataces displayed conventional motifs, but after the mother-son marriage in 2 A.D. a most striking innovation appeared: Phraataces' portrait on the obverse, with no legends, and a tiaraed Musa on the reverse, proclaimed in blundered Greek as "Queen Musa, the Divine Heaven!" (77) This propaganda effort was ineffective, however, and the young king was either assassinated or sent into exile, while Musa's fate is unknown. The appearance of the mother-son types on this remarkable issue helps explain the reports of Chinese travellers to Parthia later that the face of the monarch's consort always appears on the reverse of the coins.

The unusual drachms of Vonones I (78-80) are similar to those of Phraataces and Musa, in the respect that they lack allusions to traditional Arsacid themes. Vonones used neither the image of Arsaces I nor the title "Arsaces" on his drachms. Instead we find his personal name and the legend "Victor over Artabanus" (his later rival) circumscribing the image of Nike. However, the anti-Roman Artabanus (II) ultimately was victorious in the civil conflict and issued a solidly Arsacid coinage (drachms 81-82).

The Hyrcanian noble Gotarzes II ascended the "golden throne" following the death of Artabanus, murdering one brother in the process and forcing the other, Vardanes, to flee. But within a year other nobles offered the diadem to Vardanes, and Gotarzes was compelled to seek refuge in Hyrcania, where he plotted his return.

With the exception of his drachms minted at Susa, all of Vardanes' small silver bear the "Ecbatana" monogram, and since he was the last Arsacid to strike coins at Susa the "Ecbatana" mark and its variants became standard on the drachms for the balance of Parthian history. One can only conclude that by the reign of Vardanes the monogram no longer possessed its original connotation but rather had become an imitated device or a standardized symbol of government. One of the isolated exceptions to this appears on drachm no. 98 of Gotarzes II, where the monogram Φ is seen, a crude imitation of the Mithradatic officina mark seen on earlier Parthian silver.

The bronze coinage of Gotarzes II is noteworthy for the numerous Hellenistic mythological types that continue to appear. The cornucopieae on no. 102 together with representations of Athena, Artemis, Nike and the caduceus on other bronzes indicate the still existent Greek influence in the Iranian mints. Such imagery would soon become a rarity.

Vonones II, king of Media Atropatene, succeeded Gotarzes, but his reign lasted only a few months; Tacitus alone mentions him, and no tetradrachms or dated bronze from the Seleucia mint seem to be his. Most of the early cataloguers assigned Vonones no coins at all, but following B. Simonetta facing bust drachms 103-105 have been attributed to him. This rare issue of coins, indicative of a brief reign, marks the first appearance of the full face portrait technique on the drachms

since the reign of Phraates III, who like Vonones also issued an early regnal coinage in the region of Media Magna.

The reign of Volagases I, which followed the shadowy tenure of Vonones, witnessed a vigorous reassertion of elements of Iranian civilization. Although the now stereotyped images of Nike and Tyche continued as coin types to the end, the earlier variety of Hellenistic deities and types would be seen no more. For the first time since the era of Arsaces I, Aramaic letters supplemented the Greek on the drachms, and Volagases was the last Arsacid to be portrayed with the symbolical star emblem on his temple.

Beginning in 55 A.D. Volagases had to contend with a rebellious son, Vardanes II; only Tacitus mentions the incident, so very little is known of this son. He traditionally has been assigned the facing bust coins here given to Vonones II, but following Sellwood's excellent study of the die-engraving sequence for the later drachms (*Numismatic Chronicle*, 1967), I have given Vardanes drachms 116-



Fig. 2 Comparison of style: Vardanes I and II

118. Wroth attributed these coins to Vardanes I, failing to note the marked difference in portraiture, style and epigraphy clearly making this a later, limited drachm issue.

The reign of Volagases I would appear to have ended in 77 A.D., since in 78 tetradrachms struck by another Volagases, portrayed wearing a crown, began to emanate from the Seleucia mint; the drachms of this second Volagases (124-128) also show him with a crown, and the later issues add his abbreviated name in Aramaic letters to the obverse (128).

The late first and early second centuries produced extreme internal political strife in Parthia, as the numismatic evidence clearly

shows; between 78-81 A.D. Pacorus II and Artabanus III alternately siezed control of Seleucia, eventually excluding Volagases II altogether. Beginning in 90 Pacorus had to contend with yet another rival, Osroes I, a pretender from Elymais. No tetradrachms were minted for 25 years in this disrupted era; their issue was resumed in 122/23 A.D. by a king Volagases, here called the Third. One of



Fig. 3 Tetradrachms of Volagases II and III

the two tetradrachms in the Quam collection (129) was issued by this monarch, in the year 125/26 A.D. (according to the Babylonian-Seleucid calendar). Because the portrait and crown resemble the obverses of Volagases II's large silver, Wroth and Newell identified the two men portrayed as being one and the same. However, a reign spanning the years 78-147 A.D. seems inconceivable, especially considering the mature, bearded portraits on the coins. It is more likely that Volagases "III," who resumed the issuance of tetradrachms, chose for his types the same ones that appeared on the issues of the last legitimate monarch.

The drachms assigned to Volagases III (130-174) fall into three classes on the basis of stylistic and epigraphical changes. Class 1 (130-135), catalogued by Wroth as a "second issue" of Volagases I, numismatically follows the drachms of Volagases II and Pacorus II; the epigraphy is essentially the same (the reader is referred to Sellwood's die-engraver sequence, *NC*, 1967, p. 27). The Class 2 and



Fig. 4 Continuity of style: Volagases II, Pacorus II and Volagases III

3 drachms (136-174) are part of that voluminous issue, with Pahlavi, given by Wroth to Mithradates IV. Stylistically they directly follow the Class 1 drachms, with a progressively longer beard and the mysterious addition of a dot beneath the gamma in exergual legend 3a. Drachms 169-172 also add inexplicable symbols in the reverse field above the archer's bow. The absence of Pahlavi on Volagases' drachms along with his control of Seleucia throughout most of his reign suggest that his rule was effective only in the West.

After the death or disappearance of Pacorus II, Osroes I was left with the unenviable task of defending Babylonia against Trajan's legions. Osroes sued for peace, but in vain. By 116 A.D. Ctesiphon had fallen, and the "golden throne" and one of Osroes' daughters were among Trajan's spoils. The Roman emperor then established Babylonia as a client kingdom to be governed by a Parthian prince named Parthamaspatēs; this prince was expelled from Ctesiphon after Trajan's death, however, and the Arsacids were granted a half-century reprieve from Roman interference with their dynastic squabbles. Following the original suggestion of John Lindsay, drachms 175-176 have been given to Parthamaspatēs; since no tetradrachms were minted at Seleucia during this period it is a difficult attribution, and one must assume that the young prince received Media, the source of these interesting drachms, as well.

After the withdrawal of the Romans from Babylonia, Osroes I once again occupied Seleucia and struck bronzes there in the year of Trajan's death. The name "Osroes," or "Chosroes," is south Iranian and commonly found in Persis. His distinctive hair style, arranged in three large bunches, greatly resembles that seen on the Sasanian kings from Persis. Osroes was eventually driven out of Seleucia by the forces of Volagases III, who



Fig. 5 Parthamaspatēs and Osroes

had been consolidating power in the north and reopened the trade routes into Babylonia; this is confirmed by the fact that he issued the first tetradrachms in 25 years. Osroes' drachms (177-178) and royal bronzes (179) are quite rare. His reign was really little more than an anti-dynastic reaction on the part of Elymais.

The importance of the coinage in reconstructing Parthian history is dramatically visible in the final century of the Arsacid era, as certain kings and pretenders to the throne



Fig. 6 Usurpers Mithradates IV, "Unknown King" and Osroes II

are known *only* from the numismatic evidence. This is true of the pretender *Mithradata Malka*, "King Mithradates" (IV), as he is proclaimed in the longest Pahlavi inscription yet to have appeared on the drachms. No literary sources mention him, but he lived and struck a large number of coins during the latter part of the reign of Volagases III. The fact that he issued no tetradrachms indicates that he was ruling somewhere in the East, and his bronzes all have animal types on the reverse, indicative of life on the Iranian plateau. Mithradates' drachms (180-190) are most notable for the full Pahlavi name and title; they are also of interest in that the engravers have inscribed the diadem as it originally appeared on the Parthian drachms and had not been so depicted since the time of Orodes II. My preliminary examination of nos. 188 and 189 suggested an exception to this: on these two drachms the headband is drawn with four lines, and the ties with three, as on the drachms of Volagases III. A closer look revealed that the diadems have been retooled, adding the additional lines. It would be interesting to know when this stylistic anachronism was created; no doubt in modern times.

At approximately the same time in Parthian history another pretender, also known only from his coins, issued a rare and unusual number of drachms, which unfortunately bear only barbarized Greek legends and no personal identification in Pahlavi (191-192). The title "Arsaces" is lacking, having been replaced by a single, horizontal line, suggesting that the issuer was of non-Arsacid blood. Another unusual feature is the engraving of the diadem with five lines, as on the drachms of Vardanes II earlier. Wroth assigned drachmas of this type to Mithradates IV, apparently because of the similarity in portraiture, but as Sellwood has stated, their complete lack of identity makes it regrettably necessary to regard them as offerings of an "Unknown King" (NC, 1967, p. 24). The absence of Pahlavi suggests a similar region of origin as the late drachms of Volagases III.

Volagases IV gained the throne through the first peaceful succession in decades; his tetradrachms followed almost immediately on the last issues of his predecessor. There is one example of this extensive issue in the Quam collection (193), dated the month of Apellaios, 153/54 A.D. The still excellent quality of the engraving of the legends on the tetradrachms reveals the persistent influence of the Greek business interests in the West, even in the waning years of Hellenism in Babylonia. Operations at the Seleucia mint were disrupted during the Roman invasion of Babylonia under Lucius Verus, but the excavations there have shown that the damage inflicted by the Romans was not extensive; within a year the mint was functioning once again.

The drachms of Volagases IV fall into two classes, with the second class apparently having a more remote place of origin than the first. Class 1 (194-195) emanated from the same mint that produced the final drachms of Mithradates IV; a single die-engraver worked for both men, and this fixes the death of

Mithradates (or his passage from power) in 147 A.D. The drachms of Volagases IV also bear his full name and title in Pahlavi.

Although bronze no. 211 is of a type placed by Wroth in his "Uncertain" category (BMC p. 253, 9), the portrait of Volagases IV is easily discernible on no. 211. One can see the same crown, with the flaps over the ears, the identical beard and border of dots on both obverse and reverse, as on his other bronze coins. The appearance of Nike as the reverse type is not unusual for this late period as both Nike and Tyche had become stereotyped images a century earlier, and the type by no means indicates a resurgence of Hellenism in western Iran!

The numismatic evidence concerning the end of Volagases IV's reign is clear: his rival Volagases V seized control of the Seleucia mint briefly in 191, prior to his final victory a year later, when the tetradrachms of his predecessor ceased to appear. In the meantime another pretender, probably from Elymais as his name "Osroes" suggests, struck drachms and bronzes (212-218) to the east of Babylonia. The earlier cataloguers transliterated the Pahlavi on the drachms as *'hrtby MLK*, allegedly "King Artabanus," and attributed the coinage to Artabanus IV. More recent philological studies attest to the reading *'hwsrw MLK*, "King Osroes," and so once again we are confronted with a pretender to the throne known only from his coins. As in the case of the anonymous issuer of nos. 191-192, the replacement of the title "Arsaces" by an horizontal line on nos. 212-216 suggests a non-Arsacid background. The absence of this particular title demonstrates that the Greek legends still possessed meaning in this late period, in spite of the crude letter forms; "Arsaces" was not deleted without reason. The execution of Osroes' drachms is virtually identical with the Class 2 issue of Volagases IV; Osroes apparently seized that mint of origin in 191 when Volagases was engaged in the struggle to retain control of Seleucia.

Volagases V would also appear to have been of Elymaiad birth since his hair style resembles that found on the coin portraits of Osroes I, arranged in three large bunches. Because he gained the throne through revolution, it is likely that his reign represented an anti-dynastic reaction on the part of Elymais.



Fig. 7 Comparison of die engraving: Mithradates IV and Volagases IV

In the final two decades of its precarious existence, the crumbling Parthian empire was subjected to yet another Roman invasion, an internal dynastic struggle and the ultimately successful Sasanian revolt. Volagases VI, Parthian monarch at the time of the revolt, may have died in the fighting which resulted in the loss of Seleucia, although numismatic evidence hints that he may have survived a few more years. Nevertheless the last regular issue of Arsacid tetradrachms is dated 222/23 A.D. After the Sasanian conquest of Babylonia the population of Seleucia became almost entirely native, as the depleting vestiges of Hellenism vanished from that site.

from Persis before finally being killed. After two and one half centuries of repeatedly expelling the armies of Rome from their borders, the tenacious Arsacids finally succumbed to the military prowess of one of their own subject peoples. The rapid and startling success of the Sasanians can in many respects be compared with the conquests of Islam 400 years later, when the Sasanians themselves fell victim to the sword.

The final drachms of Parthian origin were issued by Artabanus IV, as recent philological studies demonstrate; the drachms with the Pahlavi name on the reverse once transliterated as *'rtbzy* are now interpreted as belonging to *'rtbnw*, "Artabanus," and not "Artavades," thus excluding the last Arsacid with a claim to the throne from numismatic history. The final product of the Arsacid engraver's craft (230) displays a remarkable vigor of execution, especially considering the adverse conditions under which this coinage must have been produced. Although scarce in number, Artabanus' drachms stand in history as an enduring monument to the grim determination which characterized the entire Arsacid age.

A tentative order of issue for the Class 2 and 3 drachms of Phraates III

1 Necklace with jewel
2 Spiral necklace

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COINS AND ARTIFACTS

A PRICE LIST OF ARTICLES FOR SALE

TERMS

All of the coins and artifacts for sale in this catalogue are guaranteed to be genuine and as described. The grading of all items is very conservative. Coins are sent on a five day approval basis. Orders with accompanying payments (and alternate selections) are preferred, and postal charges will not be affixed to all such orders over \$10.00. (Orders for less than

this amount, please add \$.50 for postage and handling.) California residents, please add the appropriate sales tax.

As most coins are one of a kind, a list of alternate choices is recommended. Please note that the illustrations are not necessarily according to scale. See text description for sizes.

PARTHIAN COINS

Arsaces II, c. 211-191 B.C.

- P1. Silver drachm. Head of king left wearing *bashliq*/Archer seated right on throne, behind him ΑΡΣΑΚΟΥ reading downwards, A under bow. Nisa mint? Sellwood 5/1. Scarce type. VF 160.00
- P2. Another drachm. Type as above except eagle replaces A under bow. Hecatompylos mint? Sellwood 6/1. EF 300.00

Mithradates I, c. 171-138 B.C.

- P3. Silver drachm. Beardless bust of king left wearing *bashliq*/Archer seated right on omphalos in legend of three lines. Ecbatana mint? Sellwood 10/1. Rare. Only VG 100.00
- P4. Another drachm. Diademed head of king left with long beard, reel and pellet border/Archer seated right on omphalos in legend of three lines. Ecbatana mint? Sellwood 11/1. Rare. Only F with some discoloration 225.00
- P5. Bronze tetrachalkon. Diademed head of king right with long beard/Horse's head right in legend of three lines. Uncertain mint. Sellwood 12/12. Rare. VF+ 175.00

Phraates II, c. 138-127 B.C.

- P6. Silver drachm. Diademed head of king left/Archer seated right on omphalos in legend of four lines with two division lines. Sellwood 16/5-17. Rare. VF, poor obverse strike, dark toning on reverse 125.00

Artabanus I, c. 127-123 B.C.

- P7. Silver drachm. Diademed bust of king left with long beard and hair arranged in concentric rings/Archer seated right on omphalos in legend of four lines without division lines. Ecbatana mint? Sellwood 20/1. VF 150.00

Mithradates II, c. 123-88 B.C.

- P8. Silver tetradrachm. Diademed bust of king left with long beard/Archer seated right on omphalos in square legend of four lines, in left field a palm branch. Seleucia mint? Sellwood 24/3. F+ 350.00
- P9. Silver drachm. Diademed bust of king left with long beard/Archer seated right on throne in square legend of five lines. Ecbatana mint? Sellwood 27/1. EF 60.00
- P10. Another drachm. Type as above but of freer style. Ecbatana mint? Sellwood 27/1. VF+ 90.00
- P11. A third drachm. Bust of king left with long pointed beard, wearing tiara/Archer seated right on throne in square legend of five lines. Uncertain mint. Sellwood 28/5. VF, some reverse corrosion 45.00

Gotarzes I, c. 90-80 B.C.

- P12. Silver drachm. Diademed bust of king left with short beard/Archer seated right in square legend of five lines. Ecbatana mint? Sellwood 30/11. EF, some flatness 125.00
- P13. Another drachm. Type as above but of more refined style. Ecbatana mint? Sellwood 30/11. EF 95.00
- P14. A third drachm. Type as above but with blundered reverse legend: ΑΡΣΑΚΟΥ reads ΑΟΚ(reversed)ΑΣΟ. Ecbatana mint? Sellwood 30/11. VF 60.00

Orodes I, c. 80-77 B.C.

- P15. Silver drachm. Bust of king left with beard of medium length and wearing tiara/Archer seated right in square legend of seven lines. Ecbatana mint? Sellwood 31/5. F 35.00

Sinatrucēs, c. 77-70 B.C.

P16. Silver drachm. Bust of king left with long pointed beard, wearing tiara with crest of eight animals/Archer seated right in square legend of five lines. Ecbatana mint? Sellwood 33/2. VF+/VF 65.00

P17. Bronze dichalkon. Bust of king left with long pointed beard, wearing tiara with crest of eight deer/Pegasus flying right in square legend of five lines. Ecbatana mint? Sellwood 33/7. Ex Newell Collection. Rare, VF 75.00

Darius (?), c. 70 B.C.

P18. Bronze dichalkon. Facing bust of king/Horse standing right in square legend of seven lines. Rhagae mint? Sellwood 35/12. Rare. F+, nice for type 150.00

P19. Bronze chalkos. Facing bust of king/Nike walking right in square legend of seven lines. Sellwood 35/13-14. Rare F 100.00

P20. Silver drachm. Diademed bust of king left with short, tightly curled beard and hair in five waves, wearing torque with incomplete end visible/Archer seated right in square legend of seven lines, monogram of Mithradates beneath bow. Nisa mint? Cf. Sellwood 36/7. EF, superb style 275.00

P21. Another drachm. Type as above except that instead of torque king wears three-string necklet with central medallion, and on reverse A monogram replaces monogram of Mithradates. Ecbatana mint? Sellwood 36/12. Little wear but weak strike on obverse, thus VF/EF 100.00

Phraates III, c. 70-57 B.C.

P22. Silver drachm. Diademed bust of king left with long pointed beard in six waves and hair in five waves, wearing torque with animal on end/Archer seated right in square legend of six lines, A monogram beneath bow. Ecbatana mint? Cf. Sellwood 38/5 (no animal on torque). Superb 225.00

P23. Another drachm. Type as above except that torque lacks animal and reverse monogram is that of Mithradates. Nisa mint? Sellwood 38/7. EF and of a different style than the previous piece 225.00

P24. A third drachm. Bust of king left with wavy, pointed beard of medium length and tiara with crest of eight stags/Archer seated right in square legend of six lines. Rhagae mint? Sellwood 39/2. F+ 30.00

Mithradates III, c. 57-54 B.C.

P25. Silver drachm. Diademed bust of king left with short, tightly curled beard, hair in four waves and wearing chain necklet with central medallion/Archer seated right in square legend of seven lines of barbarized script, A monogram under bow. Cf. Sellwood 40. F+ 90.00

P26. Another drachm. Type as above except a B behind throne on reverse and normal Greek script. Ecbatana mint? Sellwood 40/1. F 30.00

Orodes II, c. 57-38 B.C.

P27. Silver drachm. Diademed bust of king left with short, tightly curled beard and hair in five waves, wearing torque with a half turn visible/Archer seated right in square legend of seven lines, EP monogram under bow. Court mint? Sellwood 45/8. VF 50.00

P28. Another drachm. Type as above but of more barbarized style, O behind throne and K under bow on reverse. Uncertain mint. Cf. Sellwood 45/12 (no O). F 20.00

P29. A third drachm. Type as above except a crescent behind bust of king, no O but EP monogram on reverse. Court mint? Sellwood 46/11. F+ 25.00

P30. Another drachm. Type as above but with star in front of king and hair in four waves, on reverse PI monogram. Rhagae mint? Sellwood 47/17. Of freer style than preceding specimens. VF 50.00

P31. Another drachm. Type as above except that king has wart and reverse has anchor behind throne and monogram of Mithradates. Nisa mint? Sellwood 47/25. A scarce issue. VF 40.00

P32. Another drachm. Type as above but with a second star behind bust of king and slightly longer beard, A monogram on reverse. Ecbatana mint? Sellwood 48/6. VF 30.00

P33. Another drachm. Type as above except king has short beard. Ecbatana mint? Sellwood 48/7. VF 35.00

P34. Another drachm. Type as above but of barbarized style. Ecbatana mint? Sellwood 48/7 F+ 55.00

Phraates IV, c. 38-2 B.C.

P35. Silver tetradrachm. Diademed bust left with pointed goatee, hair in four waves and wart on forehead/King seated right on throne, Athena standing left proffering crown and holding sceptre, all in square legend of seven lines. Seleucia mint? Sellwood 52. About F 75.00

P36. Silver drachm. Diademed bust of king left with pointed, tightly curled beard, hair in five waves, wart on forehead and chain necklet with central medallion, behind head an eagle holding a wreath/Archer seated right in square legend of six lines, PI monogram beneath bow. Rhagae mint? Sellwood 52/8. Of most interesting barbarized style, F+ with slight double striking on reverse 30.00

P37. Another drachm. Type as above only with barbarized reverse legend. Rhagae mint? Sellwood 52/9. Again of barbarized style but of quite different appearance from preceding specimen. VF 30.00

PLATE XXI



P1



P2



P3



P4



P5

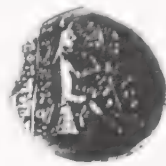
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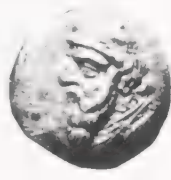
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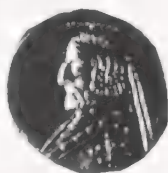
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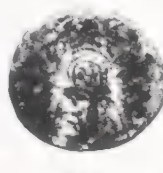
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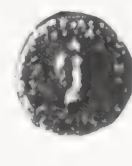
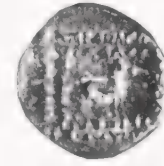
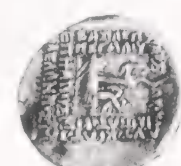
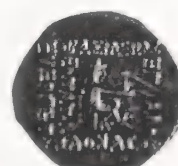
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P20



P21



P22



P23



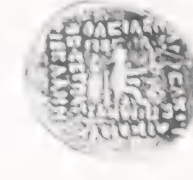
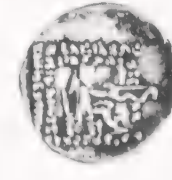
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P25



P26

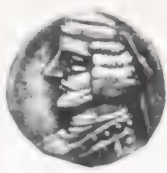


| | | | |
|---|--------|--|--------|
| P38. A third drachm. Type as above but with pointed goatee and bead necklet, ΣP monogram on reverse. Court mint? Sellwood 52/10. Superb style, VF+ | 45.00 | square legend of seven lines, A monogram under bow. Ecbatana mint? Sellwood 63/6. EF | 30.00 |
| Vardanes I, c. 40-45 A.D. | | | |
| P39. Another drachm of debased silver. Type as above but with star in front of king's head, star behind throne and a different mint mark. Uncertain mint. Sellwood 53/9. VF, fabric a bit rough | 40.00 | P48. Silver drachm. Diademed bust of king left with short pointed beard and hair in three waves revealing earring/Archer seated right in square legend of seven lines, A monogram under bow. Ecbatana mint? Sellwood 64/30. VF | 25.00 |
| P40. Silver drachm. Type as above but with chain necklet and star in crescent in front of king's head, no star behind throne on reverse and A monogram. Ecbatana mint? Sellwood 54/12. EF, beautiful style and evidence of overstriking on reverse | 65.00 | Gotarzes II, c. 40-51 A.D. | |
| P41. Another drachm of debased silver. Type as above except A monogram and O behind throne on reverse and monogram of Mithradates under bow. Nisa mint? Sellwood 54/13 Of barbarized style and rough fabric, VF | 85.00 | P49. Billon tetradrachm. Diademed bust of king left with pointed beard and hair in four rows of tight curls/King seated right on throne receiving diadem from Tyche who stands holding cornucopiae, all in square legend of seven lines. BMC 26. Sellwood 65/18-22. Scarce. F | 55.00 |
| P42. Another silver drachm. Type as above but without wart, no symbols behind throne and P monogram under bow. Rhagae mint? An unpublished variety of Sellwood 54. Barbarized style, VF | 100.00 | Vardanes II, c. 55-58 A.D. | |
| Phraataces, c. 2 B.C.-4 A.D. | | P50. Silver drachm. Diademed bust of king left with short rounded beard and hair in three waves revealing earring, diadem ends in five lines pendant at back/Archer seated right in square legend of seven lines, + under throne, A monogram under bow. Ecbatana mint? Sellwood 69/10. Nice VF | 25.00 |
| P43. Debased silver drachm. Diademed bust of king left with pointed beard and no wart, Nike with wreath behind head and star in crescent in front/Archer seated right in square legend of seven lines of barbarized script, monogram of Mithradates under bow. Nisa mint? Sellwood 56/5. Scarce. About F, traces of red corrosion | 80.00 | Vologases I, c. 51-78 A.D. | |
| Phraataces and Musa, c. 2 B.C.-4 A.D. | | P51. Silver drachm. Diademed bust of king left with long slightly tapering beard, hair in five waves revealing earring and wart on forehead/Archer seated right in square legend of seven lines, + under throne, A monogram under bow. Ecbatana mint? Sellwood 70/13. EF | 50.00 |
| P44. Silver drachm. Diademed bust of king left with tightly curled hair and diagonally cut beard and wearing torque, Nike with wreath on each side of head/Bust of queen left wearing tiara in legend of two lines, A monogram under chin. Ecbatana mint? Sellwood 58/6. Rare. About F | 150.00 | Vologases II, c. 77-80 A.D. | |
| Artabanus II, c. 10-38 A.D. | | P52. Silver tetradrachm. Bust of king left with short, tightly curled beard and wearing tiara without ear flaps, B behind head/King seated left on throne receiving diadem from Tyche, all in square legend of seven lines. Seleucia mint. Sellwood 72/2. Rare. VF/F | 325.00 |
| P45. Silver drachm. Diademed bust of king left with pointed beard and long straight hair/Archer seated right in square legend of seven lines, A monogram under bow. Ecbatana mint. Sellwood 61/6. Scarce. VF/VG | 75.00 | Pacorus II, c. 78-105 A.D. | |
| P46. Silver tetradrachm. Facing bust of king with square beard and long hair/King seated on horseback left receiving palm branch from Tyche, Panemos monogram under horse, all in square legend of four lines. Seleucia mint. Sellwood 63/4. Rare. F+ | 275.00 | P53. Silver drachm. Diademed and beardless bust of king left with hair in three waves revealing earring/Archer seated right in square legend of seven lines, + under throne, A monogram under bow. Ecbatana mint? Sellwood 73/11. Dark tone, nearly EF | 125.00 |
| P47. Another drachm. Diademed bust of king left with short straight hair revealing earring and rectangular beard/Archer seated right in | | P54. Another drachm. Bust of king left with rounded beard and tiara ornamented with hooks but without ear flaps/Archer seated right in square legend of seven lines of barbarized script, + under throne, A monogram under bow. Ecbatana mint? Sellwood 77/8. Rare type. VF | 75.00 |

PLATE XXII



P27



P28



P29



P30



P31



P32



P33



P34



P35



P36



P37



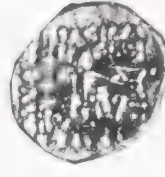
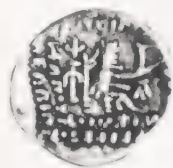
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P39



P40



P41



P42



P43



P44



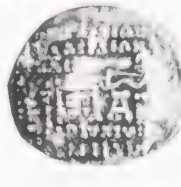
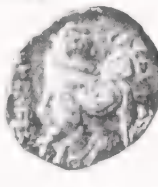
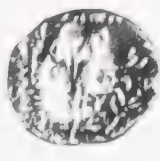
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P47



P48



P49



P50



P51



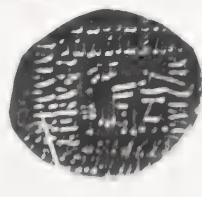
P52



P53



P54



Vologases III, c. 105-147 A.D.

P57. Silver drachm. Diademed bust of king left with pointed beard and hair in three waves revealing earring, diadem ends in three lines pendant down back/Archer seated right in square legend of seven lines of barbarized script, + under throne, A monogram under bow. Ecbatana mint? Sellwood 78/2. EF 50.00

P56. Another drachm. Type as above but with longer beard, no + under throne and ankh behind throne. Ecbatana mint? Sellwood 78/8. Rare. EF, barbarous style and traces of green corrosion on obverse 25.00

Parthaspates, c. 116 A.D.

P57. Silver drachm. Bust of king left with stubbly beard and wearing tiara with ear flap/Archer seated right in square legend of seven lines of barbarized script, + under throne, A monogram under bow. Ecbatana mint? Sellwood 81/1. Rare. Superb 250.00

Mithradates IV, c. 140 A.D.

P58. Silver drachm. Diademed bust of king left with long pointed beard and hair in three waves revealing earring/Archer seated right in square legend of seven lines of barbarized script, + under seat, A monogram under bow. Ecbatana mint? Sellwood 82/1. Nearly EF 30.00

Vologases IV, c. 147-191 A.D.

P59. Billon tetradrachm. Bust of king left with slightly tapered beard, wearing tiara with neck flap, B behind/King seated left receiving diadem from Tyche who stands before him, all in square legend of seven lines. Seleucia mint. Sellwood 84/92f. VF 75.00

P60. A similar piece, only VF+ 150.00

Osroes II, c. 190 A.D.

P61. Silver drachm. Bust of king left with long pointed beard wearing tiara with ear flap and crest of pellets on stalks, diadem ends in four lines down back/Archer seated right in square legend of five lines of Pahlavi script, A monogram under bow. Ecbatana mint? Sellwood 85/1. EF with some flatness on reverse 45.00

Vologases V, c. 191-208 A.D.

P62. Silver drachm. Diademed bust of king facing with pointed beard and tightly curled hair arranged in three bunches/Archer seated right in Pahlavi legend of four lines, A monogram under bow. Ecbatana mint. Sellwood 86/3. Rare. Superb 475.00

Vologases VI, c. 208-228 A.D.

P63. Billon tetradrachm. Bust of king left with long pointed beard wearing tiara with neck flap, B behind head/King seated left receiving diadem from Tyche in square legend of seven lines of Greek script. Dated year 529 (217/218 A.D.). Seleucia mint. Sellwood 88/11. VF/F 100.00

P64. Silver drachm. Bust of king left with long pointed beard wearing tiara with ear flap and crest of pellets on stalks, Pahlavi letters behind head/Archer seated right in square legend of five lines of Pahlavi script, A monogram under bow. Ecbatana mint? Sellwood 88/17. EF 20.00

SASANIAN COINS

All coins listed below are the stereotyped Sasanian royal bust right/fire altar unless otherwise noted.

S65. **Ardasher I**, 224-241 A.D., billon tetradrachm. Gobl 7. F/VG, slight corrosion..... 70.00
 S66. **Shapur I**, 241-272 A.D., silver dirhem. Gobl 23. VF..... 100.00
 S67. **Narseh**, 293-303 A.D., silver dirhem. Gobl 76. VG..... 20.00
 S68. **Hormizd II**, 303-309 A.D., silver dirhem. Gobl 83. VF, superficial obverse graffiti..... 100.00
 S69. —, bronze 14 mm. King standing left/Siva and bull. A Kushano-Sasanian type. VG..... 5.00
 S70. **Shapur II**, 309-379 A.D., silver dirhem. Gobl 100. VF, reverse double struck..... 50.00
 S71. —, another silver dirhem with king's head right in fire altar. Gobl 105. Little wear but poor strike, thus VF..... 40.00
 S72. **Shapur III**, 383-388 A.D., silver dirhem. Gobl 126. VF..... 100.00
 S73. **Varhran IV**, 388-399 A.D., silver dirhem. Gobl 136. VG, cleaned, obverse graffiti..... 35.00
 S74. **Yazdgard I**, 399-420 A.D., silver dirhem. Gobl 147. EF..... 135.00

S75. **Peroz**, 459-484 A.D., gold dirhem. Gobl 172 VF..... 1000.00
 S76. —, silver dirhem. Gobl 171. Nearly EF, crude style..... 15.00
 S77. **Valkash**, 484-488 A.D., silver dirhem. "AS" mint. Gobl 178. Rare. EF, some corrosion.... 275.00
 S78. **Kavad I**, 488-497 and 499-531 A.D., silver dirhem. Gobl 185. EF..... 15.00
 S79. **Xusro I**, 531-579 A.D., silver dirhem of year 15 (=546 A.D.). Merv mint. Gobl 198. EF 15.00
 S80. **Hormizd IV**, 579-590 A.D., silver dirhem of year 5 (=583 A.D.). "NAR" mint. Gobl 201. EF..... 20.00
 S81. **Xusro II**, 590-628 A.D., silver dirhem. Gobl 209. FDC..... 30.00
 S82. —, another silver dirhem of year 25 (=614 A.D.). Nihavand mint. Gobl 214. EF..... 20.00
 S83. **Ephthalites**, *Napki Malka*, early sixth century A.D., bronze dirhem. VF, green patina.. 35.00
 S84. **Zabulistan**, Vakhsha Dynasty, *Sahi Tigin*, c. 700 A.D., silver dirhem. Gobl 244 emission. Countermarks Gobl 103, 104. Rare. VF..... 50.00

PLATE XXIII



P55



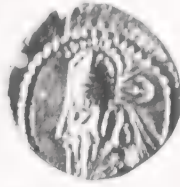
P56



P57



P58



P61



P62

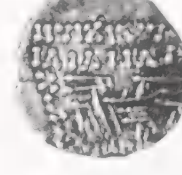
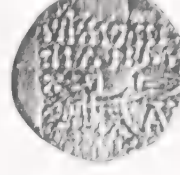


P64



S75

ΔΛ



P59



P60



P63



S65



S66



S67



S68



S70



S71



S72



S73



S74



S77



S78



S79



S80



S83



S84

Ac



ARTIFACTS

ANCIENT NEAR EAST

1. BABYLON, brown clay tablet with cuneiform script from the Third Dynasty of Ur. Writing in two columns covers one side and a label on the reverse contains a list of rations. From the city of Umma in the fifth year of the reign of Shu-Sin (2036-2028 B.C.), dating this tablet to the year 2031 B.C. There are several breaks, but repaired and virtually complete. Mounting of brass and walnut. 5½" by 2¾". 550.00
For similar specimens and on these tablets in general, see E. Chiera, Les Tablettes Babylonniennes, Paris, 1937. In particular, see pl. XIII.

2. BABYLON, black clay tablet with cuneiform script from the Third Dynasty of Ur. Sumerian writing covers both sides in two columns and contains a list of agricultural holdings: field size, tax and the name of the farmer. The tablet is undated but is most likely from the 21st century B.C. and from the city of Nippur. The tablet is nearly intact with only two chips at the corners and some repaired fragments on the reverse. Mounting of brass and walnut. 3¾" by 2¾". 400.00

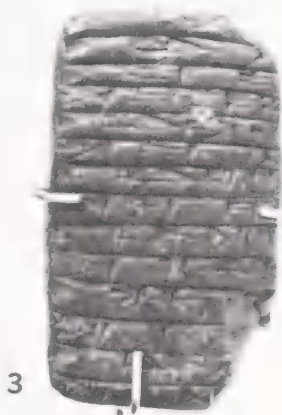
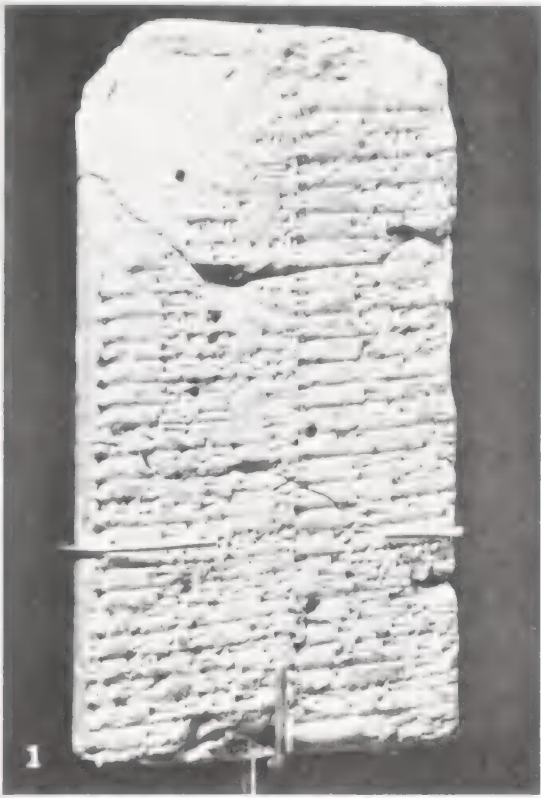
3. BABYLON, brown clay tablet with cuneiform script from the First Dynasty of Babylon. Writing covers both sides of the tablet including a label on the top of the reverse. The tablet is an accounting of cattle to be placed at the disposal of various persons during the reign of the king Rim-Sin. It dates from the 25th day of the month of Abu (July-August) in the year in which the city of Larsa was absorbed by Hammurabi, that is, 1763 B.C. 2" by 3½". sold
This tablet is accompanied by a letter which states that it was found "by a famous explorer" in Egypt in 1926.

4. ASSYRIA, bronze arrowhead with cuneiform inscription on one side of the blade. An interesting piece with a mounting of brass and walnut. 2" high. 200.00
For a discussion of cuneiform inscriptions on weapons, see Ars Asiatica, Vol. XVII, pl. 8 and pp. 18ff.

5. SYRIA, terracotta relief figure of the mother goddess, Ishtar, from the Late Dynastic Period (c. 1200 B.C.). She is grasping her breasts in the traditional pose of this Mesopotamian goddess and wears a necklace and braided hair. This is the exact prototype of the Greek Aphrodite figures of the 6th century B.C. (see Schnellbach, *Antike Terracotten*, No. 5). This piece is in nearly perfect condition and is a lovely example of an important transitional art form. 3½" by 1". 275.00
For similar specimens, see Pope, A Survey of Persian Art, Vol. I, p. 207.

6. SYRIA, Hurrite terracotta "Venus" figurine. Elongated, narrow trunk with two protruding breasts and very wide, exaggerated hips. These fertility statuettes were prevalent throughout the ancient Near East. Second millenium B.C. Excellent condition and of a beautiful abstract form. 7¾" high. 600.00
Exhibited at Lytton Center, Los Angeles, "Collectors' Choice," April 1964; also at Otis Art Institute, "Taste of Angels," March 24-May 8 1966, Catalogue no. 245.

7. SYRIA, terracotta "Venus" figurine. Figure of a nude woman wearing a laurel wreath on her head, her arms outstretched. A later development from the Ishtar figures of Mesopotamia. c. 1000-800 B.C. 8¼" high. 350.00



8. ASIA MINOR, terracotta "salt cellar" of the Yortan culture, Turkey. Brown clay with incised designs; double compartment inside; lid on top. Found at Balikisir, southeast of ancient Troy. c. 2600 B.C. 4" by 2½". 225.00
 9. ASIA MINOR, terracotta "pyxys" of Yortan culture. A conical form of black clay with incised designs; double compartment inside with small holes between; and a lid with holes to allow it to be slipped up. Found at Balikisir. c. 2600 B.C. 4½" by 5". 225.00
 10. HITTITE, bronze amulet of a woman with elongated arms at her sides. There are numerous punchmarks all over the figure, showing her to be a fertility goddess, similar to the terracottas above. On her back is a loop for hanging. c. 1300 B.C. Beautiful green patina. 4" high. 500.00
 11. HITTITE, bronze cult statue of a fertility goddess. Her hands are extended in the posture of offering. A slight bulge near the shoulders represents breasts, and she wears a headdress. The eyes are deeply set and were possibly inlaid. She rests on a stand which may have been set into rock. 15th to 13th century B.C. 5" high. 5000.00
- For similar figures, see Akurgal, The Art of the Hittites, pl. 50. Several of these were found at the capital city of Boghazkoy.*
12. HITTITE, terracotta figurine of Astarte the fertility goddess. Her hands grasp her breasts, and there is some decoration at the loins. These figures have been excavated from northern Syria to Palestine as well as on Cyprus and the Greek mainland and are probably the type referred to in Genesis 35:4. Late second millenium B.C. The head did not originally belong to this figurine; recomposed, with slight repair and reconstruction. Mounting of brass and walnut. 3¾" high. 600.00
 13. HITTITE, small bronze figurine of a standing god. This deity wears a typical conical helmet, and his arms point toward his side. The figure was molded all in one piece with details incised. c. 1200 B.C. A heavy brown patina covers the figure, which is otherwise in good condition. 3½" high. 300.00
- See AICF, no. 396 and Hogarth, King of the Hittites, fig. 22, 23.*
14. ANATOLIA, terracotta head of a bull with horns and a triangular marking on his head. This mark had the significance of identifying the animal for sacrifice and shows this was a cult figurine. Similar to Hittite types of the 13th century B.C. Walnut mounting. 2" by 1¼". 175.00
 15. ANATOLIA, terracotta fragment of a male torso holding an animal in his arms. Prototype for later Greek terracottas of similar motif. 900-700 B.C. 4" high. 250.00
 16. NORTHERN PERSIA, fragment of a beaten gold headband from the Amlash culture depicting a man-headed lion reclining and six large dots in repousee. The design shows the strong Assyrian influence typical of the period, as this man-god was their chief deity. Similar specimens were found in the Treasure of Ziwiye (late 8th to 7th century B.C.; see Godard, *Le Tresor de Ziwiye*, Haarlem, 1950, and *Archeologie de l'Iran ancien*, Leiden, 1959, pl. 139, 40). c. 9th to 7th century B.C. Mounting of brass and lucite. 5½" by ¾". sold
- For similar headbands, some with decoration and some without, see Sardes, Vol. XIII, Jewelry and Gold Work, Rome, 1925, pl. II, 14, 15.*
17. NORTHERN PERSIA, Amlash terracotta vessel in the form of a ram, with a long spout and curled horns. Found at Gilan. Early first millenium B.C. A fine quality piece of superb design and excellent condition. Rare. 7" by 5¼". 1200.00

See Huot, Archaeologia Mundi: Persia I, pl. 54, 55.



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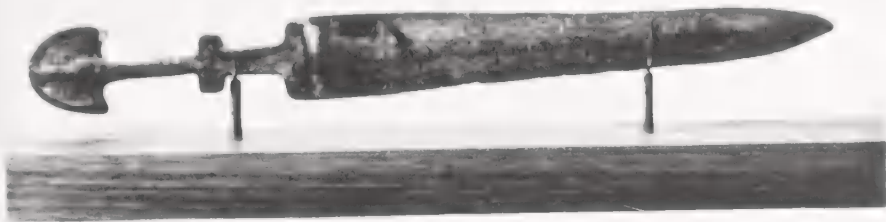
12

18. NORTHERN PERSIA, finely polished necklace composed of unglazed tan-colored beads in terracotta. Amlash culture. Modelled on the faience beads so commonly found in Egypt. c. 900-700 B.C. 75.00
19. ACHAEMENID, gold rams' heads in repousee work used as a clasp for a necklace. These rams' heads are in finely beaten gold, and a gold clasp and catch extrude from the throat of each animal. Fine examples of the high point of Persian art—museum quality. 7th to 5th century B.C. Mounting of lucite. 3½" long. 1500.00
- Similar specimens were found at the excavations at Sardis (see Sardes, Vol. XIII, pl. IV, 49, 50.)*
20. SCYTHIAN, bronze finial in the shape of a two-headed serpent forming an "S". Decorated with incised circular designs. c. 1500 B.C. 3¾" high. 300.00
- Ex K. J. Hewett Collection, London*

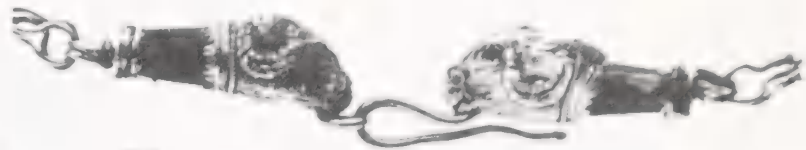
LURISTAN

The next several lots consist of pieces originating in stone-lined tombs in the high valleys of Luristan on the mountainous eastern edge of Mesopotamia and at the western frontier of Persia. The creators of these superb bronze weapons and tools have been a subject of controversy since the discovery of the first site in 1928. The oldest sites seem to date from the Early Bronze Age, c. 2600 B.C., and the latest from Iron Age III, c. 800-600 B.C. Most of the pieces below are from 1200 B.C. to 700 B.C. unless otherwise stated. For comparisons see Gushman, *Perse; Archaeology*, Vol. 24, No. 3, pp. 263-271; Godard, *Ars Asiatica*, Vol. XVII: *Bronzes du Luristan*; and Pope, *A Survey of Persian Art*, Vol. I; also Moorey, *Catalogue of the Ancient Persian Bronzes in the Ashmolean Museum*.

21. Bronze short dagger molded in one piece with the handle. Solid bronze hilt with cross ornament in the center and a base in the form of a stylized mask (?). The evolution of this type is still uncertain (see Godard, p. 38). A lovely piece in perfect condition with even light green patina. Mounting of brass and walnut. 12¾" long. 200.00
- See Godard, pl. VIII, 18, 19 for similar types; also Pope, Vol. IV, pl. 54, e; and Moorey no. 52.*
22. Bronze dagger with handle cast in one with the blade, with hollow sides for inset plaque of wood, horn, bone or stone. Traces of wood are still evident in the hilt. In good condition with spotty green patina. Mounting of brass and walnut. 15¼" long. 65.00
- See Ars Asiatica, Vol. XVII, pl. VIII, 16 for identical type. See also Pope, Vol. I, p. 267f. for a discussion of this type, and Vol. IV, pl. 55, b for similar piece; and compare Bardi-i Bal excavation, Archaeology, Vol. 24, pp. 268-271; Archaeologia Mundi, Persia I, pl. 76; and Moorey no. 50.*
23. Bronze short sword or dagger with half moon shaped dirk. This variety was excavated primarily in the cemeteries of Tepe Marlik. c. 1000 B.C. Some rubbing on the hilt but a nice patina. 14¼" long. 350.00
- Compare Moorey no. 154.*
24. Bronze ceremonial axe head with four long, pointed "teeth" on one side and a triangular blade on the other. Nicely patinated and of fine design. 8" across. 400.00
- Compare Moorey no. 21.*



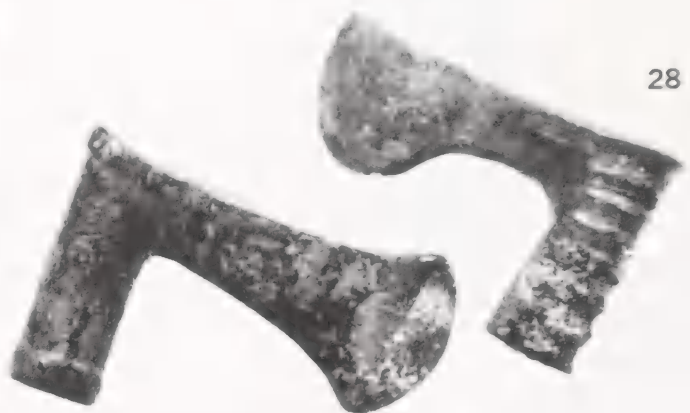
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25. Bronze ceremonial axe head with four short "teeth" behind the shaft hole and a large curved blade. c. 1000 B.C. Well patinated. 7¼" across. 400.00
See Moorey no. 16.
26. Bronze "adze-axe" with a sharp pick on one side and a curved axe-blade on the other. A primitive face is inscribed on the upper shaft on both sides. This variety was most prevalent in western Luristan, 8th century B.C. (see Vanden Berghe, *Archaeologia*, Vol. XVIII, 1967, p. 57). 8¼" across. 400.00
See Moorey no. 37.
27. Bronze axe head with curved sharp edge to allow for most possible cutting area. This type was used as a hatchet for cutting wood as well as serving military ends. Light green mottled patina. Mounting of wood and lucite. 2½" by 3¾". 125.00
See Ars Asiatica, Vol. XVII, pp. 47f. and plate XV, 46; Pope, pp. 265f.; and Moorey no. 47.
28. Bronze axe head with a curved blade edge and a flat upper surface. Ridges are molded on the base which was attached to the handle, and the base and blade both angle slightly inward. In excellent condition with a lovely light brown patina and an attractive form. Mounting of lucite and walnut. 2¼" by 3½". 125.00
On the various shapes of the axe heads see Pope, Vol. I, pp. 265f. For similar specimens see Ars Asiatica, Vol. XVII, pl. XIV, 43, and Moorey no. 56.
29. Bronze finial depicting Gilgamesh fighting two lions. This symbolizes man's defeat of the forces of chaos. c. 1000 B.C. 5" high. 475.00
Cf. Moorey no. 175. For a discussion of the significance of these types, see Moorey, pp. 153-156.
30. Bronze finial in the form of an anthropomorphic tube. A Gilgamesh figure grasps two rampant lions whose legs are entwined below. Held by a long pin on a long tubular votary vase. Lovely patina. 11¼" high. 750.00
See Moorey no. 177.
31. Bronze finial of two rampant ibex facing with long extended necks and entwined legs forming a ball at the base. 7" high. 500.00
See Moorey no. 163.
32. Bronze amulet in the form of a long-legged ram on a stand. There is a loop on the back of the animal to enable the piece to be hung or worn. The horns of the ram are curled, and the snout almost forms a beak. 8th to 7th century B.C. A very unusual and attractive item. 3" high. 150.00
For this form of ram and the dating, see 7000 Years of Iranian Art, no. 157; see also Pope, Vol. IV, pl. 59, E; and Moorey no. 122.
33. Bronze pendant in the form of a horse. Probably used as an amulet or charm. 7th century B.C. Fine style and good patina. 1" by 1¼". 150.00
See Moorey no. 425.
34. Bronze bell or bell-shaped ornament. Five rectangular windows cover the bell, and a loop at the top is to enable hanging. Iron clapper is missing; otherwise in excellent condition with green patina. Mounting of brass and walnut. 2¾" high. 60.00
See Ars Asiatica, XVII, pl. 29, 109; also 7000 Years of Iranian Art, no. 422; and Moorey no. 154.



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38



34



35



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37



31

35. Another bell, only smaller and without rectangular windows. A much smaller loop tops this piece, and a small bronze wire around the loop shows how the bell was attached. Again, the clapper is missing, which is not surprising as the clapper was usually of iron which rarely survives. Heavy green patina. Mounting of brass and walnut. 1 3/4" high. 30.00
See Moorey no. 153.
36. Bronze bell with a stylized bird form on top. c. 900 B.C. The clapper is missing; otherwise in excellent condition and well patinated. 2 3/4" high. 200.00
See Moorey no. 157.
37. Bronze bell surmounted by a stylized bird. The bell is pierced by eight triangular windows which create an almost cage-like impression. There is a small hole in the body of the bird to enable the bell to be hung. As usual, the clapper is missing but otherwise in fine condition. Lucite mounting. 2 1/2" high. 325.00
Similar to the piece illustrated in the Archaeological Museum, Tehran, 11335. See also 7000 Years of Iranian Art, no 422. For ducks of this form see Pope, Vol. IV, pl. 59, h and Godard, pl. 109, A. Compare Moorey no. 157.
38. Small bronze amulet in the shape of a deer. Small horns or ears sit atop his head with what appear to be wings at the neck. A loop extends from the base of the neck to the middle of the back to enable the piece to be worn. In good condition with dark brown patina. 1" by 1 1/4". 75.00
See Godard, pl. XXX, q-o; Pope, Vol. IV, pl. 59, H; and Moorey no. 421.
39. Bronze pin with the head of an antelope on the handle. 10th to 7th century B.C. Well patinated and of pleasing style. 5" long. 225.00
Compare Moorey no. 313.
40. Hematite mace head with four protruberances forming a nearly perfect square with a hole in the center. There is a light incision around each protrusion but no other decoration. These stone mace heads are quite rare and probably date from the latest period (Iron Age III), c. 700 B.C. Excellent condition. Mounting of lucite and walnut. 2" diameter. 150.00
Similar protruberances may be seen in Godard, pl. XXII, 73.
41. Bronze bowl with lip turning outward. Lightly engraved circles in the center of the bowl within which an engraved stylized flower. An attractive piece with spotty green patina and some encrustation on the exterior. Mounting of brass and walnut. 6" diameter. 125.00
See Ars Asiatica, Vol. XVII, pl. LXIII, 226; also Pope, Vol. I, p. 273, fig. h; and Moorey no. 506.
42. Bronze bowl with lip turning inward. A circular rim about 2" in diameter is incised into the bowl to allow it to stand alone. Rather thick green patina. Mounting of brass and walnut. 5 1/2" diameter. 100.00
See Ars Asiatica, Vol. XVII, pl. LXIII, 226; Pope, Vol. I, p. 273, fig. l; and Moorey no. 508.

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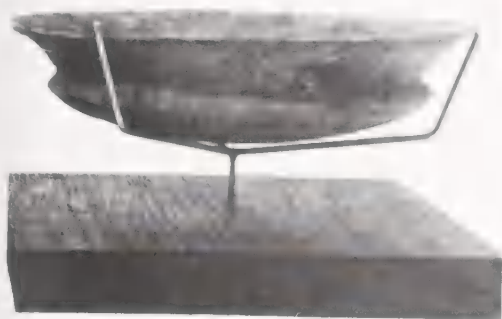
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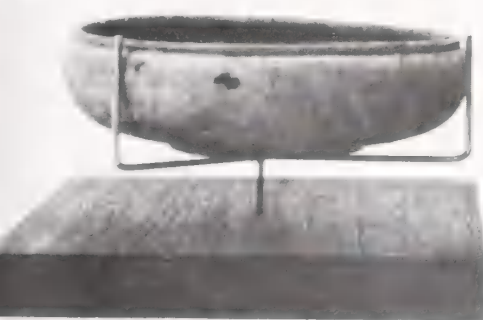
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42



44



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46



43. Bronze cup or vase in hyperbolic shape with the center indented and the top and bottom flaring out. No decoration. Early first millenium B.C. (see Pope, Vol. IV, pl. 65). Nice dark green patina. Mounting of brass and walnut. 4" high. 200.00
For similar pieces see Pope, Vol. IV, pl. 65 and Vol. I, p. 273, fig. J; also 7000 Years of Iranian Art, pl. 121; and Moorey no. 507.
44. Bronze pouring vessel with extended spout. The handle is attached with bronze pins, but there is no decoration on the surface. Pretty light green patina. Mounting of brass and walnut. 5½" by 2¾". 300.00
For similar specimens, see Ars Asiatica, pl. LX, 219-221; Pope, Vol. IV, pl. 62, f; and Moorey no. 523.
45. Bronze bowl with long spout and convex bubbles protruding beneath. Some geometric incision near spout. Earliest of these bowls were found at Marlik and span the 8th and 7th centuries B.C. Lovely blue green patina and in excellent condition. A rare artifact of the culture. 9" long, 5" high. 3500.00
Arthur Pope examined this piece, and a letter dated 1961 confirming its authenticity and quality accompanies the bowl. A similar piece is to be found in Vol. IV, p. 62 of his book, A Survey of Persian Art. See also Moorey no. 523.
46. Large terracotta pot of cream colored clay with reddish brown painted designs, including a water bird on the shoulder. An early and interesting example from the Tepe Giyan IV excavations, 2900-2000 B.C. Broken and recomposed. 12" high, 11½" diameter. 500.00
See Huot, pl. 142.
47. Small terracotta vase with linear painted designs. Tepe Giyan IV, 2900-2000 B.C. Handle partially missing and some repair on lip. 100.00
See Huot, pl. 143.
48. Terracotta pot of reddish clay with darker painted geometric designs and birds and ibex on the shoulder and neck. An interesting and important piece from Tepe Giyan II, 1200-1000 B.C. Several breaks, but well repaired. 5½" high. 75.00
See Huot, pl. 124 for similar types.
49. Small terracotta painted pot with small duck figures on the shoulder. Geometric design takes up the rest of the painted area. This piece is very similar to those found at Damghan and Siyalk (see Pope, Vol. IV, pl. 11, figs. A and E). This type of bird is seen in a sample potsherd from the Tepe Museum (see Huot, pl. 134). 1200-1000 B.C. In excellent condition with very well preserved paint. Mounting of brass and walnut. 3" high. 125.00
See Godard, pl. LXVIII, figs. 243 and 244.
50. Terracotta pot of cream colored clay with brick red painted geometric designs on the belly and spout. Three-looped finger handle with the figure of a ram extended over spout. Similar to a piece in the Louvre. c. 1000 B.C. In excellent condition, with no breaks, and of a lovely design. 8½" long, 7" high. 500.00
See Huot, pl. 64, 65. Similar to those found in Necropolis B at Siyalk VI (1000-800 B.C.).
51. Fired terracotta bead necklace with blue glaze and black design. 900-700 B.C. 120.00



BYZANTINE CROSSES

Illustrated below is a newly acquired collection of Byzantine crosses of the ninth to thirteenth centuries with a few specimens from the Heraclian period. The bulk of the collection consists of bronze crosses measuring 40 by 25 mm. Most have ancient loops and require only a chain and some brushing to be worn.

- | | |
|---|--------|
| a. A cross from the collection, selected at random. <i>Special</i> | 15.00 |
| b. Late Byzantine steatite cross with a plaque showing St. George slaying the dragon. 100 x 63 mm. Mounted on a stand of plexiglas and bronze. Reassembled from two pieces..... | 500.00 |
| c. Elaborate bronze cross with engraved figure of Virgin, ΘΕΟΤΟΚΟΣ above. 80 x 52 mm. A lovely piece suitable for mounting..... | 95.00 |
| d. Plain bronze cross of circa eighth century. 40 x 25 mm. Nicely patinated and ready for wear..... | 30.00 |
| e. More elaborate bronze cross, circa tenth century. 42 x 29 mm. Nicely patinated and ready for wear..... | 35.00 |



A HOARD OF PARTHIAN AND INDO-PARTHIAN BRONZE PORTRAIT DRACHMS



A



B



C



D

As a special offering for this issue of *JNFA* which features the coinage of Parthia both in the major article and in the price list we are pleased to publish a hoard of unusual coins which are associated with Parthia but which rarely appear for sale.

This hoard of two hundred pieces, found several years ago near Persepolis, revealed two well-worn Parthian types of the first century and several types struck later by little-known tribesmen categorized as Indo-Parthian. Similar coins have been published by the British Museum in its catalogues on Parthian and Indo-Greek coinage. Jacques de Morgan also illustrates similar specimens in his work on Parthian coins. But the style and quality of most of the coins listed and pictured here are unprecedented in the literature.

- | | | |
|--------|---|-------|
| Type A | Phraataces, BMC 15; only 16 pieces in hoard; fair..... | 15.00 |
| Type B | Gotarzes II, BMC 55, 56; only 13 pieces in hoard; Fine..... | 20.00 |
| Type C | Gondaphares, BMC pl. 28, 7; bulk of hoard this issue | |
| | Fine..... | 15.00 |
| | VF-VF+..... | 25.00 |
| Type D | Sanakares, BMC <i>Indo-Greek</i> pl. 23, 11; 30 pieces; VF..... | 25.00 |

A HOARD OF BRONZES FROM ELYMAIS

From Iran we recently acquired a hoard of 12 large bronzes of Kamnaskires, an Arsacid king who reigned in Elymais c. 89-70 B.C. The weight of these pieces ranges between 15 and 16 grams. The obverse portrays the diademed and bearded bust of Kamnaskires left, and behind him the Seleucid anchor and the Achaemenid crescent with a star. The reverse is degenerated but has vestiges of the image of the great king Kamnaskires and the Greek legend. Published in Allotte de la Fuye, *Monnaies de l'Elymaide*, Plate XIV, no. 139

| | |
|-------------------|--------|
| Uncirculated..... | 300.00 |
| VF-VF+..... | 200.00 |
| F..... | 75.00 |



A HOARD OF FRACTIONAL SILVER FROM SELGE IN PISIDIA

This fascinating hoard contains over forty small silver coins struck in Selge in Pisidia during the fourth through second centuries B.C. The majority are trihemiohols of the Persic standard with about ten obols included.



The types vary somewhat, but the trihemiohols feature a gorgoneion on the obverse (in the later specimens the tongue is not protruded and the face has long hair and is quite attractive) with the helmeted head of Athena on the reverse, facing either left (in earlier specimens) or right (in later examples) and with or without an astragalos or lance head behind the head. See BMC 4-13 and 23-28. The obols bear an attractively idealized facing head of Medusa on the obverse, and on the reverse a lion's head right with astragalos below (fourth century B.C.) or behind (third and second centuries). See BMC 14 and 33.

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|-----------------------------------|----|-------|----|-------|
| Trihemiohols, earlier style | VF | 50.00 | F | 30.00 |
| Trihemiohols, later style..... | EF | 50.00 | VF | 30.00 |
| | F | 20.00 | VG | 10.00 |
| Obols..... | VF | 50.00 | F | 30.00 |

A HOARD OF TEST-CUT ALEXANDER TETRADRACHMS

Another recent hoard acquisition consists of 17 test-cut tetradrachms of Alexander the Great (336-323 B.C.) found near the border between Syria and Turkey. Except for two coins from Lycia (Muller 1272), each piece is from a different mint, and cities from all over the Alexandrine empire are represented in the hoard, including Acanthus, Ace, Cilicia, Coela and Macedon-Thessaly-Thrace in conjunction.

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|---------------------------|--------|
| The Ace specimen, VF..... | 100.00 |
| EF..... | 80.00 |
| VF..... | 50.00 |



A HOARD OF BYZANTINE DRACHMS

These Rhodian standard drachms were struck in Byzantium in Thrace before 350 B.C. The obverse bears the forepart of a cow standing left on a dolphin, possibly representing Io in cow form crossing the Bosphorus according to the suggestion of Svoronos (*N.C.* 1890, 332). The inscription $\eta \rho$ demonstrates the old Corinthian form of B, which appears nowhere else on coinage. The reverse type is an ornate trident. BMC 22-24.

VF, well-centered.....60.00
VF, off center.....35.00



A HOARD OF ARMENIAN TRAMS

Pictured here is a fresh hoard of Armenian silver found in Cilicia in Turkey. The bulk of the hoard consists of trams of Levon I (1123-1138) and Hetoum and Zabel (1226-1271) of the following types:

Levon I—king seated/standing lion

Levon I—king seated/cross with 2 rampant lions

Hetoum and Zabel—king and queen standing/lion standing right

All have medieval Armenian script around.

Crude fine..... 9.75
Nice VF.....12.00



A HOARD OF DENIERS FROM TOULOUSE

These base silver deniers were struck by Raimond VII, hereditary Count of Toulouse 1222-1249, who like so many other medieval nobles simply arrogated the privilege of striking coins in his own name. The obverse bears the legend *RAMON COMES* around a cross with a small S in one quarter. The reverse bears the name of the city, *TOLOSA CIVI*, around an episcopal crook, Greek cross and other symbols. Poey d'Avant 3702, plate 81, no. 4. VF.....12.00



BOOKS FOR SALE

NUMISMATIC BOOKS

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Although many of Petrie's theories are no longer acceptable to modern scholarship, as is inevitable after so long a time, two classes of his work remain of lasting value. The first of these is his systematic collection of objects, which provides a corpus of material against which subsequent finds can be identified and dated. The second class of work comprises Petrie's publications of his pioneer excavations in Egypt. Particularly important among these are some of the early excavations carried out in the late nineteenth century. It has been decided, with the cooperation of the Petrie family and of the Department of Egyptology at University College London, where much of the material which forms one of the finest teaching collections is housed, to reprint these early excavation reports. They show Petrie at work on three very different sites, all of which are of fundamental importance to Egyptology. In the early days of the British School of Archaeology in Egypt their circulation was restricted: they have long been out of print.

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